



THE AMERICAN ART ASSOCIATION
DESIGNS ITS CATALOGUES AND DIRECTS
ALL DETAILS OF ILLUSTRATION
TEXT AND TYPOGRAPHY

ON PUBLIC EXHIBITION
AT THE AMERICAN ART GALLERIES
MADISON SQUARE SOUTH, NEW YORK
ENTRANCE, 6 EAST 23RD STREET

BEGINNING FRIDAY, APRIL 9TH, 1920
AND CONTINUING UNTIL THE TIME OF SALE

ENGLISH AND FRENCH COLOR-PRINTS
MEZZOTINTS, ETCHINGS AND ENGRAVINGS

INCLUDING THE PROPERTY OF
JOHN F. WAHL, OF COPENHAGEN, DENMARK

TO BE SOLD AT UNRESTRICTED PUBLIC SALE
BY ORDER OF OWNERS AND EXECUTORS HEREINAFTER DESIGNATED

TUESDAY, APRIL 13TH, AT 8:15 P.M.
AT THE AMERICAN ART GALLERIES

572 2



CHARLES MELCHIOR DESCOURTIS
L'Amant Surpris
[No. 23]

ILLUSTRATED CATALOGUE OF
ENGLISH AND FRENCH COLOR-PRINTS
MEZZOTINTS, ETCHINGS AND ENGRAVINGS

INCLUDING THE PROPERTY OF

JOHN F. WAHL

OF COPENHAGEN, DENMARK

TO BE SOLD WITHOUT RESERVE OR RESTRICTION
BY ORDER OF OWNERS AND EXECUTORS HEREINAFTER DESIGNATED

TUESDAY, APRIL 13TH, 1920, AT 8:15 O'CLOCK

THE SALE TO BE CONDUCTED BY
MR. THOMAS E. KIRBY AND HIS ASSISTANTS, OF
THE AMERICAN ART ASSOCIATION, MANAGERS
NEW YORK CITY

PREFATORY NOTE

The eighteenth and nineteenth century English and French color-prints herein catalogued comprise examples of some of the better specimens of color-work of this period, and constitute a collection of exceptional merit. The great majority of plates of this kind are seldom offered in their original state, nearly all such plates being touched by hand. In describing the same, an effort has been made to give as nearly as possible an exact statement of the print, both as to the impression and condition of the engraved surface, and as to the condition of the margins. Where the plate is actually printed in colors the statement is so made. In a few cases, new margins have been added, or slight tears in the same have been repaired. In all cases, this defect, if defect it can be called, does not detract from the beauty of the print or mar its artistic value.

Besides the collection of engravings, there are a number of fine etchings and line-engravings in black and white, including examples of works by Albrecht Dürer, Axel Haig, etchings after W. Dendy Sadler, and a number of colored caricatures by Thomas Rowlandson.

STATEMENT OF OWNERSHIP

The Property of JOHN F. WAILL, ESQ., of Copenhagen, Denmark, is herein catalogued under items, Numbers,—3, 6, 7, 9, 10, 11, 12, 13, 14, 15, 18, 20, 21, 22, 23, 36, 37, 58, 59, 62, 63, 64, 89, 90, 92, 93, 94, 97, 98, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 130, 139, 140, 141, 142, 143, 147, 148, 149, 151, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 173.

The Property of MRS. LEON WEIL of New York City, is herein catalogued under items, Numbers,—41, 42, 43, 44, 46, 48, 51, 52, 53, 55, 56, 146.

A Collection of Haig Etchings, the Property of THOMAS M. ROBERTSON of New York City, is herein catalogued under items, Numbers,—69 to 75, inclusive, 77 to 88, inclusive.

Engravings and Color-Prints from the Estate of the late THATCHER M. ADAMS of New York City, sold by order of the Executors, are herein catalogued under items, Numbers,—5, 27, 28, 38, 39, 40, 45, 47, 49, 50, 54, 57, 113, 170, 171, 172, 174, 175, 176, 177, 178, 179.

Engravings consigned by MRS. ELSIE WHEELER RUPP of Colorado Springs, are herein catalogued under items, Numbers,—65, 66, 167, 169, 180.

Prints from the Portfolios of TWO NEW YORK COLLECTORS are herein catalogued under items, Numbers,—2, 4, 16, 17, 17A, 19, 30, 34, 35, 60, 61, 91, 95, 96, 99, 144, 145, 150, 151, 152, 163, 164.

Prints consigned by M. I. MAKEWEN of New York City, are herein catalogued under items, Numbers,—31, 32, 33, 100.

Etchings consigned by J. METCALF THOMAS of New York City, are herein catalogued under items, Numbers,—8, 76.

Engravings from the Estate of SMYTHE MARTIN, sold by order of the Federal Trust Co., of Newark, N. J., are herein catalogued under items, Numbers,—1, 24, 25, 26, 29, 131, 132, 133, 134, 135, 136, 137, 138, 165, 166, 168.

A Collection of Rowlandson Prints consigned by A. P. KIRKLAND, ESQ., is herein catalogued under items, Numbers,—115 to 129, inclusive.

Conditions of Sale

1. **Any bid** which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. **The highest bidder** shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. **Payment** shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale, shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale, shall be a charge against such purchaser.

4. **Delivery** of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. **Shipping**, boxing or wrapping of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. **Storage** of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert who thereby would become responsible for such damage as might result were his opinion without proper foundation.

SPECIAL NOTICE.

Buying or bidding by the Association for responsible parties on orders transmitted to it by mail, telegraph or telephone, will be faithfully attended to without charge or commission. Any purchase so made will be subject to the above Conditions of Sale, which cannot in any manner be modified. The Association, however, in the event of making a purchase of a lot consisting of one or more books for a purchaser who has not, through himself or his agent, been present at the exhibition or sale, will permit such lot to be returned within ten days from the date of sale, and the purchase money will be returned, if the lot in any material manner differs from its catalogue description.

Orders for execution by the Association should be written and given with such plainness as to leave no room for misunderstanding. Not only should the lot number be given, but also the title, and bids should be stated to be so much *for the lot*, and when the lot consists of one or more volumes of books or objects of art, the bid *per volume* or *piece* should also be stated. If the one transmitting the order is unknown to the Association, a deposit should be sent or reference submitted. Shipping directions should also be given.

Priced copies of the catalogue of any sale, or any session thereof, will be furnished by the Association at a reasonable charge.

AMERICAN ART ASSOCIATION,
American Art Galleries,
Madison Square South,
New York City.

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

UNRESTRICTED PUBLIC SALE BY ORDER OF THE VARIOUS PARTIES
HEREINBEFORE DESIGNATED

ENGLISH, FRENCH AND AMERICAN COLOR-PRINTS, ETCHINGS AND
ENGRAVINGS

TUESDAY EVENING, APRIL 13th, COMMENCING AT 8:15 O'CLOCK

A. ARDAIL

English contemporary etcher.

ARDAIL, A.

1. THE TOAST. Etching.

7.50 After Talbot-Hughes. Fine impression, printed on vellum and signed in pencil in lower margin by both painter and etcher. Height, $13\frac{3}{4}$; length, $17\frac{3}{4}$ inches. Framed.

FRANCESCO BARTOLOZZI

"The son of a goldsmith of Florence, where he was born in 1725. He was instructed in drawing by Ferretti at Florence, and learned the art of engraving from Joseph Wagner at Venice. His first productions were some plates after Marco Maricci, Zuccarelli and others, engraved whilst he was in the employment of Wagner. But the theatre destined for the display of his talents was England, where he arrived in 1764. Soon after he was appointed engraver to the King with a salary of £300 a year and in 1768 he was made a Royal Academician. Few artists have reached so distinguished a rank in their profession as Bartolozzi, and that in every species of engraving. His etchings, in imitation of the drawings of the most eminent painters, admirably represented the spirit of the originals, and he was not less successful in the exquisitely finished plates produced in the various styles he practiced. In 1802 Bartolozzi accepted the post of Director of the National Academy of Lisbon, where he died in 1815."—BRYAN, *Dictionary of Painters and Engravers*.

BARTOLOZZI, FRANCESCO

2. THE JUDGEMENT OF PARIS. Stipple.

2.50 After the painting by Angelica Kauffman. BEAUTIFUL IMPRESSION, printed in brown, has a slight fold in upper margin and a few stains outside of printed surface.

Height, $13\frac{3}{8}$; length, $17\frac{1}{8}$ inches.

Sale Tuesday Evening, April 13th

BARTOLOZZI, FRANCESCO

3. TRAGEDY. Stipple.

After Cipriani. Good impression, printed in black and red.

Trimmed inside plate-mark and has tear on right margin extending about $\frac{1}{2}$ inch into engraved surface.

Height, $10\frac{7}{8}$; width, $8\frac{7}{8}$ inches.

22.50

BARTOLOZZI, FRANCESCO

4. VENUS ATTIRED BY THE GRACES. Stipple. 1784.

After the painting by Angelica Kauffman. EXTREMELY FINE AND BEAUTIFUL IMPRESSION, of this charming print, PRINTED IN COLORS AND EXCEEDINGLY RARE IN SUCH QUALITY. Margins trimmed just inside the plate-mark, has a few creases and stains between the printed surface and the edge, otherwise in perfect condition.

Height, $13\frac{1}{2}$; length, $17\frac{1}{8}$ inches.

[See Illustration]

190

BARTOLOZZI, FRANCESCO

5. THE EARLE OF MANSFIELD. Stipple.

After Reynolds.

Height, $16\frac{3}{4}$; width, $13\frac{1}{4}$ inches.

EDWARD LORD THURLOW. Stipple.

After Reynolds.

Height, $16\frac{3}{4}$; width, $13\frac{1}{4}$ inches.

Together, 2 pieces. Framed.

55

BARTOLOZZI, FRANCESCO

6. THE MOUSE'S PETITION. Stipple.

After H. Bunbury. BEAUTIFUL IMPRESSION, PRINTED IN COLORS, touched by hand, trimmed inside the plate-mark, otherwise in perfect condition.

Height, 14; length, $17\frac{7}{8}$ inches.

Portrait of Dr. Priestley (the discoverer of oxygen), C. R. Aiken and Mrs. Barbaud.

[See Illustration]

110

TOMKINS, PIETRO WILLIAM

MARIAN. Stipple.

After H. Bunbury. BEAUTIFUL IMPRESSION, PRINTED IN COLORS, with added brush work, trimmed inside the plate-mark, otherwise in perfect condition.

Height, 14; length, $17\frac{3}{4}$ inches.

Together, 2 pieces. Companion Subjects.



FRANCESCO BARTOLOZZI
 Venus Attired by the Graces
 [No. 4]

LOUIS MARIN BONNET

French engraver in stipple and aquatint; inventor of the crayon manner of engraving; styled by him,—“Le pastel en gravure.” Born, Paris, 1743; died, 1793. Worked for several years in St. Petersburg.

BONNET, LOUIS MARIN

7. PORTRAIT OF A LADY. Engraving.

Engraving in the crayon manner by Le Clere, under the direction of Bonnet. FINE IMPRESSION, few bad spots in margin outside of printed surface.

75. Plate, No. 739 from the “Caracteres des Passions de l’ame.”
After Huet. FINE IMPRESSION, in good condition.

STUDY OF A CHILD.

Engraved by Demarteau, after Boucher. FINE IMPRESSION, in perfect condition.

Together, 3 pieces.

ALFRED BRUNET-DEBAINES

Modern French etcher. Born at Havre in 1845.

BRUNET-DEBAINES, ALFRED

8. LANDSCAPE WITH CHILDREN FISHING. Etching.

Signed remarque proof, BEAUTIFUL IMPRESSION, IN PERFECT CONDITION.

2. Height, $12\frac{3}{8}$; length, $17\frac{7}{8}$ inches. Framed.

THOMAS BURKE

“He was born in Dublin in 1749, adopted the style of Bartolozzi, in the chalk manner, and occasionally that of Earlom. He was a pupil of Dixon and engraved chiefly after the works of contemporary artists, particularly Cipriani and Angelica Kauffman. He died in London in 1815.”
—BRYAN, *Dictionary of Painters and Engravers*.

BURKE, THOMAS

9. SATURDAY MORNING,—The Cottager. Stipple.

55. After W. R. Bigg. BEAUTIFUL IMPRESSION, paper slightly stained in a few spots from being mounted, and has two small tears in lower margin.

Height, $18\frac{1}{2}$; length, 23 inches.



THE MUSE'S PETITION

FRANCESCO BARTOLOZZI
The Mouse's Petition
[No. 6]

Sale Tuesday Evening, April 13th

FRANCOIS CAZENAVE

About 1770—?

CAZENAVE, FRANCOIS

10. SAPHO. Stipple.

45 Engraved after his own painting. VERY FINE IMPRESSION and NICELY PRINTED IN COLORS. Margins outside of plate-mark badly creased, and a few printers' folds running into printed surface on upper right side.

Height, $20\frac{3}{4}$; width, $14\frac{3}{4}$ inches.

CAZENAVE, FRANCOIS

11. LA RENCONTRE DE L'AMOUR ET DE L'AMITIÉ. Stipple.

Engraved by Touvenin. FINE IMPRESSION, PRINTED IN COLORS and touched by hand. Trimmed inside plate-mark; has few heavy creases and margin is rubbed in a number of places.

75 Height, $16\frac{1}{8}$; width, 13 inches.

ALEXANDRE CHAPONNIER

Swiss enamel painter, born in Geneva, 1753— who later settled in Paris. Died about 1824.

CHAPONNIER, ALEXANDRE

12. BOUDIER SCENE. Stipple.

After Huet. Fine impression, margins trimmed down to $\frac{1}{4}$ inch of printed surface.

17.50 Height, $10\frac{1}{2}$; width, $8\frac{5}{8}$ inches.

JUSTE CHEVILLET

Born in Germany in 1729, and a pupil of G. F. Schmidt, died in Paris, 1790.

CHEVILLET, JUSTE

13. AMUSEMENT DU JEUNE ÂGE. Engraving.

Portalis and Beraldi, No. 12.

After A. Wille le Fils. FINE IMPRESSION, with inscription, plate-mark cracked in a few places, otherwise in perfect condition.

12.50 Height, $14\frac{1}{8}$; width, 11 inches.

CHEVILLET, JUSTE

14. LE LÉGER VÊTEMENT. Engraving.

Lawrence and Deighton, No. 17.

After P. A. Baudouin. Fourth State of four. FINE IMPRESSION, margins trimmed to plate-mark otherwise in perfect condition.

Height, $9\frac{1}{4}$; width, $6\frac{3}{8}$ inches.

17.50

PIERRE PHILIPPE CHOFFARD

Born at Paris 1730; died there 1809. Follower of N. Edelinck, Baléchon and Cochin. "His work was animated, yet exact; his point interesting and spirited; his burin transparent and light; and he had the most unerring taste and the most extraordinary facility—qualities of an artist of the first order."—PORTALIS.

CHOFFARD, PIERRE PHILIPPE

15. LES AMOURS CHAMPÊTRES. Engraving.

Lawrence and Deighton, No. 19.

After P. A. Baudouin. Second State of Three. Good impression with good size margins. Has a small hole which shows on surface on top line of Coat of arms.

Height, $15\frac{1}{4}$; width, $10\frac{7}{8}$ inches.

12.50

COACHING DAYS IN ENGLAND

16. THE BEDFORD TIMES. Colored Lithograph.

A coach of four drawn up, ready to start in front of Swan's Hotel. Drawn & Lithograph'd by B. Rudge, Bedford. Madeley, Printer, 3 Wellington St. Strand. Published by Forman & Lawrence, Booksellers, Bedford. Slight tears in margins which have been neatly repaired.

Height, 13; length, $21\frac{1}{4}$ inches.

70

COCK FIGHTING

17. BLACK BREASTED RED. Etching.

Full-length figure of fighting cock with large iron spur on each leg. Fine proof PRINTED IN COLORS, touched by hand.

Height, $16\frac{7}{8}$; width, $13\frac{1}{4}$ inches.

17.50

COLORED MEZZOTINT

17A. PROVISION FOR THE CONVENT. Mezzotint.

Good impression, touched up in color by hand.

Height, $12\frac{7}{8}$; width, 10 inches.

5

Sale Tuesday Evening, April 13th

JACQUES COUCHE

Born at Gournay, 1750. Pupil of Le Vasseur.

COUCHÉ, JACQUES

18. LA PETITE THERESE. Engraving.

Lawrence and Deighton, No. 23.

Second State, with the inscription. FINE IMPRESSION, printed in colors, margins trimmed inside the plate-mark and has a fold mark across the center.

Height, $11\frac{1}{2}$; width, $9\frac{1}{4}$ inches.

40

I. ROBERT CRUIKSHANK

English Caricaturist.

CRUIKSHANK, I. ROBERT

19. SCOTCH WASHING. Stipple.

FINE IMPRESSION, in perfect condition, colored.

Height, $7\frac{1}{2}$; width, $6\frac{1}{4}$ inches.

5

PHILIBERT LOUIS DEBUCOURT

"P. L. Debucourt was born in Paris in 1775 and became a pupil of Vien. He executed a few plates in mezzotint, but his attention was chiefly given to engraving in aquatint, in which he produced his masterpieces. He was for some years assisted by his pupil and nephew, M. Jazet. He died in Belleville in 1832."—BRYAN, *Dictionary of Painters and Engravers*.

DEBUCOURT, PHILIBERT LOUIS

20. LA MARCHANDE DE POISSONS. Aquatint.

After Carle Vernets. FINE IMPRESSION, PRINTED IN COLOR, touched by hand. Margins trimmed inside the plate-mark and a tear in lower and left sides which have been mended.

Height, $13\frac{1}{8}$; width, 10 inches.

25

GILLES DEMARTEAU

"Gilles Demarteau (1722-1776), of Liège, who was working at Paris about 1746, must have taken up with the new process of the 'crayon manner' very soon after Francois. His work is very copious, realizing with greater success the absolute quality of the red chalk drawings which it

constantly reproduces. Boucher supplied the greatest number of his originals. He occasionally worked with two colors, seldom with more."—A. M. HIND, *A Short History of Engraving and Etching*.

DEMARTEAU, GILLES

21. LE MIDI. Etching and engraving.

130 Etched and engraved in the crayon manner, after Huet. BEAUTIFUL IMPRESSION, PRINTED IN TWO COLORS. Margins trimmed inside the plate-mark.

Height, $10\frac{1}{2}$; length, $13\frac{3}{4}$ inches.

DEMARTEAU, GILLES

22. GIRL WITH BASKET OF FLOWERS ON HER HEAD. Engraving.

Engraving in the crayon manner after Boucher. FINE IMPRESSION, printed in red, cut down inside plate-mark and bottom corners torn and mended.

Height, $10\frac{3}{4}$; width, $8\frac{3}{4}$ inches.

35 LA JUSTICE. Engraving.

Engraving in the crayon manner after Cochin. FINE IMPRESSION, printed in red, in perfect condition.

Height, $7\frac{3}{4}$; width, $5\frac{3}{4}$ inches.

Together, 2 pieces.

CHARLES MELCHIOR DESCOURTIS

Born 1753; died 1820. "He was a pupil of Janinet and in every way worthy of his master. All his technical skill and his charming sense of color he put in the translation of Taunay's designs."—M. C. SALAMAN.

DESCOURTIS, CHARLES MELCHIOR

23. L'AMANT SURPRIS. Aquatint.

Portalis and Beraldi, No. 3a.

275 After F. J. Schall. BEAUTIFUL IMPRESSION, and NICELY PRINTED IN COLORS. Margins trimmed down to printed surface, otherwise in perfect condition.

Height, $17\frac{1}{2}$; width, $13\frac{7}{8}$ inches.

[See Frontispiece for Illustration]

LES ESPIÈGLES. Aquatint.

Portalis and Beraldi, No. 3b.

After F. J. Schall. BEAUTIFUL IMPRESSION, and NICELY PRINTED IN COLORS. Margins trimmed down to printed surface, otherwise in perfect condition.

Height, $17\frac{1}{2}$; width, $13\frac{7}{8}$ inches.

Together, 2 pieces. Companion Subjects.

[See Illustration]



CHARLES MELCHIOR DESCOURTIS

Les Esplegles

[No. 23]

Sale Tuesday Evening, April 13th

HERBERT DICKSEE

Celebrated English animal painter. Born at London, 1862.

DICKSEE, HERBERT

24. **THE KING.** Etching.

15 Signed proof. FINE IMPRESSION, printed on vellum.

Height, 20; length, 25¼ inches. Framed.

DICKSEE, HERBERT

25. **RAIDERS.** Etching.

40 Signed proof. FINE IMPRESSION, printed on vellum.

Height, 15½; length, 26 inches. Framed.

DICKSEE, HERBERT

26. **THE WATCHER ON THE HILL.** Etching.

32.50 Signed proof. FINE IMPRESSION, printed on vellum.

Height, 18¼; length, 27¼ inches. Framed.

DRAWINGS

DRAWING BY BACHELOOR

27. **OLD DUTCH SCHOOL ROOM.** Drawing.

Signed in ink in lower left hand corner,—*F. de Bacheloor.*

Height, 9½; length, 13⅝ inches. Framed.

DRAWING BY TEN KATE

28. **TAVERN SCENE.** Drawing.

7.50 Original wash drawing, signed in lower right corner,—*H. C. ten Kate.*

Height, 5½; length, 7½ inches. Framed.

STREET SCENE. Wash-drawing.

Signed at bottom in center with initials,—*S. C. 49.*

Height, 9½; width, 6½ inches.

Together, 2 pieces. Framed.

DRAWING BY VERBOECKHOVEN

29. **FOUR STUDIES OF A FOX ON ONE SHEET.** Drawing.

12.50 Original pencil drawing, signed in lower left hand corner—*Eugene Verboeckhoven*, 1832.

Height, 8¼; length, 14¾ inches. Framed.

Sale Tuesday Evening, April 13th

M. DUBOURG

DUBOURG, M.

30. A FRENCH CABRIOLET. Stipple and Aquatint.

Good impression, PRINTED IN COLORS, and touched by hand in good condition.

7.50

Height, $9\frac{1}{4}$; length, 14 inches.

ALBRECHT DÜRER

Born, Nürenberg in 1471; died there 1528. He was of Hungarian descent; his father coming from the little village of Eytas in Hungary. In 1486, Albrecht entered the studio of Michael Wolgemut, the best Nürenberg painter of the day. He worked there four years, and then spent several others traveling about, probably for the most part in Germany.

DÜRER, ALBRECHT

31. THE VIRGIN HOLDING A PEAR. Engraving.

Bartsch, No. 41.

Dated 1511. FINE IMPRESSION, printed on paper water-marked with the Anchor in the Circle. Has a slight mark on surface across the upper left hand corner caused by a fold, otherwise in perfect condition.

4.10

Height, $6\frac{1}{8}$; width, $4\frac{3}{16}$ inches.

DÜRER, ALBRECHT

32. THE RAPE OF AMYMON. Engraving.

Bartsch, No. 71.

Signed in the plate with the monogram,—“A. D.” FINE IMPRESSION, mark across center which shows only on back of print caused by being folded, otherwise in perfect condition.

1.0

Height, $9\frac{3}{16}$; width, $7\frac{7}{16}$ inches.

[See Illustration]

DÜRER, ALBRECHT

33. JOACHIM'S OFFER REJECTED BY THE HIGH PRIEST. Woodcut.

Bartsch, No. 77.

Signed in the block with the monogram “A. D.” Late impression, has a small tear near the top on right margin which has been mended.

7.50

Height, $11\frac{5}{8}$; width, $8\frac{3}{8}$ inches.



ALBRECHT DÜRER
The Rape of Amymone
[No. 32]

RICHARD EARLOM

Born in 1743. He became the pupil of Cipriani, but soon devoted himself to mezzotint engraving, in which art he is said to have been self-taught. He died at Exmouth-street, Clerkenwell, October 9, 1822. His stipple engravings are esteemed amongst the best productions of the art.

EARLOM, RICHARD

34. COLONEL MORDAUNT'S COCK MATCH. Mezzotint.

20 After the painting by J. Zoffany. Colored by hand, in good condition.
Height, $18\frac{3}{8}$; length, $25\frac{7}{8}$ inches.

EARLOM, RICHARD

35. THE HOLY FAMILY. Mezzotint.

32.50 After the painting by Rubens. Good impression, PRINTED IN COLORS, and in good condition.
Height, 22; width, $14\frac{3}{4}$ inches.

EARLOM, RICHARD

36. A LADY READING. Mezzotint.

12.50 After Boll. BEAUTIFUL IMPRESSION, with full margins, in perfect condition.
Height, 18; width, 12 inches.

EARLOM, RICHARD

37. A HERB MARKET. Mezzotint.

A GAME MARKET. Mezzotint.

A FRUIT MARKET. Mezzotint.

825 A FISH MARKET. Mezzotint.

After F. Snijders. ALL BEAUTIFUL IMPRESSIONS, and EXQUISITELY PRINTED IN COLORS, a few of the plate-marks are cracked and strengthened and there are a few stains in the margins. This set is exceptionally rare and hard to find in any condition.

Height, 14; length, $22\frac{3}{4}$ inches.

Together, 4 pieces.

[See Illustration of "Same Market"]

S. ARLENT EDWARDS

Contemporary mezzotint engraver. Reintroduced color-printing in America in 1900. Said to be the only artist who, himself, performs every step



RICHARD EARLOM
A Game Market
[No. 37]

Sale Tuesday Evening, April 13th

in the production and distribution of the colored print. His colors are blended by himself on the plate, and he rocks each plate in a manner most suitable to his subject.

EDWARDS, S. ARLENT

38. MADAME ADELAIDE, AS DIANA. Mezzotint.

180. After the painting by Jean Marc Nattier. Signed proof, PRINTED IN COLORS. Published in 1902. *Edition limited to 175 copies.*

Height, 12; length, $17\frac{3}{8}$ inches. Framed.

EDWARDS, S. ARLENT

39. THE HONORABLE MISS BINGHAM. Mezzotint.

80. After the painting by Sir Joshua Reynolds. Signed proof, PRINTED IN COLORS. Published in January, 1902. *Edition limited to 175 copies.*

Height, $12\frac{3}{4}$; width, $9\frac{3}{4}$ inches. Framed.

EDWARDS, S. ARLENT

40. MRS. BENWELL. Mezzotint.

80. After the painting by John Hoppner. Signed proof, PRINTED IN COLORS. Published in 1904. *Edition limited to 175 copies.*

Height, $12\frac{3}{4}$; width, $9\frac{3}{4}$ inches. Framed.

EDWARDS, S. ARLENT

41. ELVIRA, (Sometimes called The Unknown Lady). Mezzotint.

80. After Piero della Francesca. BEAUTIFUL IMPRESSION, PRINTED IN COLORS, and signed in pencil in lower margin,—*S. Arlent Edwards*, in perfect condition. *Edition limited to 225 copies.*

Height, $13\frac{3}{8}$; width, 9 inches. Framed.

EDWARDS, S. ARLENT

42. ELIZA FARREN, (Countess of Derby). Mezzotint.

17.50. After Sir Thomas Lawrence. BEAUTIFUL IMPRESSION, PRINTED IN COLORS, and signed in pencil in lower margin,—*S. Arlent Edwards*, in perfect condition. *Edition limited to 125 copies.*

Height, 6; width, $4\frac{1}{2}$ inches. Framed.

EDWARDS, S. ARLENT

43. EMMA—LADY HAMILTON. Mezzotint.

65. After George Romney. BEAUTIFUL IMPRESSION, PRINTED IN COLORS, and signed in pencil in lower margin,—*S. Arlent Edwards*, in perfect condition. *Edition limited to 175 copies.*

Height, $11\frac{5}{8}$; width, $9\frac{1}{8}$ inches. Framed.

Sale Tuesday Evening, April 13th

EDWARDS, S. ARLENT

44. A GENTLEMAN OF BRUGES (Portrait of Martin van Nieuwenhove, Mayor of Bruges). Mezzotint.

42.50 After Hans Memling. BEAUTIFUL IMPRESSION, PRINTED IN COLORS, and signed in pencil in lower margin,—*S. Arlent Edwards*, in perfect condition. *Edition limited to 225 copies.*

Height, $13\frac{3}{4}$; width, 10 inches. Framed.

EDWARDS, S. ARLENT

45. MADAME HENRIETTA, AS FLORA. Mezzotint.

30 After the painting by Jean Marc Nattier. Signed proof, PRINTED IN COLORS. Published in 1902. *Edition limited to 175 copies.*

Height, 12; length, $17\frac{3}{8}$ inches. Framed.

EDWARDS, S. ARLENT

46. LA BELLE FERRONNIÈRE. Mezzotint.

110 After Leonardo da Vinci. BEAUTIFUL IMPRESSION, PRINTED IN COLORS, and signed in pencil in lower margin,—*S. Arlent Edwards*, in perfect condition. *Edition limited to 225 copies.*

Height, $12\frac{3}{4}$; width, $10\frac{3}{8}$ inches. Framed.

EDWARDS, S. ARLENT

47. LA BELLE FERRONNIÈRE. Mezzotint.

110 After the painting by Leonardo da Vinci. Signed proof, PRINTED IN COLORS. Published in September 1906. *Edition limited to 225 copies.*

Height, $14\frac{1}{2}$; width, $11\frac{3}{4}$ inches. Framed.

EDWARDS, S. ARLENT

48. LOUISE DE BOURBON, (Duchess du Maine). Mezzotint.

170 After Pierre Mignard. BEAUTIFUL IMPRESSION, PRINTED IN COLORS, and signed in pencil in lower margin,—*S. Arlent Edwards*, in perfect condition. *Edition limited to 225 copies.*

Height, 15; width, $12\frac{3}{8}$ inches. Framed.

EDWARDS, S. ARLENT

49. MADONNA. Mezzotint.

410 After the painting by Botticelli. Signed proof, PRINTED IN COLORS. Published in September, 1902. *Edition limited to 175 copies.*

Height, $17\frac{7}{8}$; width, $12\frac{1}{4}$ inches. Framed.

Sale Tuesday Evening, April 13th

EDWARDS, S. ARLENT

50. NATURE—THE CALMADY CHILDREN. Mezzotint.

150 After the painting by Sir Thomas Lawrence. Signed proof, PRINTED IN COLORS. Published in 1903. *Edition limited to 175 copies.*
Height, $14\frac{7}{8}$; width, $14\frac{3}{4}$ inches. Framed.

EDWARDS, S. ARLENT

51. NATURE—THE CALMADY CHILDREN. Mezzotint.

210 After Sir Thomas Lawrence. Beautiful impression printed in colors and signed in pencil in lower margin,—*S. Arlent Edwards*, in perfect condition. *Edition limited to 175 copies.*
Height, $13\frac{7}{8}$; width, $13\frac{3}{4}$ inches. Framed.

EDWARDS, S. ARLENT

52. THE PARSON'S DAUGHTER. Mezzotint.

30 After George Romney. BEAUTIFUL IMPRESSION, PRINTED IN COLORS and signed in pencil in lower margin,—*S. Arlent Edwards*, in perfect condition. *Edition limited to 225 copies.*
Height, $4\frac{3}{4}$; width, $4\frac{3}{4}$ inches. Framed.

EDWARDS, S. ARLENT

53. PHILIPPE ELISABETH D'ORLEANS—Mlle. DE BEAUJOLAIS. Mezzotint.

80 After Jean Marc Nattier. BEAUTIFUL IMPRESSION, PRINTED IN COLORS, and signed in pencil in lower margin,—*S. Arlent Edwards*, in perfect condition. *Edition limited to 175 copies.*
Height, $15\frac{7}{8}$; width, $12\frac{1}{2}$ inches. Framed.

EDWARDS, S. ARLENT

54. MRS. ROBINSON. Mezzotint.

20 After the painting by George Romney. Signed proof, PRINTED IN COLORS. Published in 1904. *Edition limited to 175 copies.*
Height, $8\frac{1}{4}$; width, $6\frac{1}{2}$ inches. Framed.

EDWARDS, S. ARLENT

55. MRS. ROBINSON, (Perdita). Mezzotint.

42.50 After George Romney. BEAUTIFUL IMPRESSION, PRINTED IN COLORS, and signed in pencil in lower margin,—*S. Arlent Edwards*, in perfect condition. *Edition limited to 175 copies.*
Height, $6\frac{3}{8}$; width, $4\frac{7}{8}$ inches. Framed.

Sale Tuesday Evening, April 13th

EDWARDS, S. ARLENT

56. SASKIA VAN UYLENBORCH—REMBRANDT'S WIFE. Mezzotint.

70 After Rembrandt. BEAUTIFUL IMPRESSION, PRINTED IN COLORS, and signed in peneil in lower margin,—S. Arlent Edwards, in perfect condition. *Edition limited to 225 copies.*

Height, 16; width, 10 $\frac{3}{8}$ inches. Framed.

EDWARDS, S. ARLENT

57. Mrs. WELLS. Mezzotint.

42. 50 After the painting by George Romney. Signed proof, PRINTED IN COLORS. Published in January 1902. *Edition limited to 135 copies.*

Height, 6; width, 4 $\frac{5}{8}$ inches. Framed.

EIGHTEENTH CENTURY ENGRAVINGS

EIGHTEENTH CENTURY COLOR PRINT

58. THE VIRGIN, INFANT JESUS AND ST. JOSEPH. Stipple.

65 After the painting by Van der Werf. Beautiful impression, nicely printed in colors and touched by hand, a few stains and a tear in lower margin which has been mended. Name of engraver not legible.

Height, 15 $\frac{1}{2}$; width, 12 $\frac{3}{8}$ inches.

EIGHTEENTH CENTURY COLOR PRINT

59. HOT FRITTERS. Stipple.

25 BEAUTIFUL IMPRESSION, PRINTED IN COLORS, margins trimmed down to printed surface. Few folds and tears which have been mended.

Height, 13 $\frac{7}{8}$; width, 12 $\frac{1}{4}$ inches.

FOX HUNTING

60. JOHN MYTTON, ESQUIRE, HALSTON, SALOP. Colored Aquatint.

62. 50 Painted by W. Webb. Engraved by W. Giller. From the original Picture in the possession of John Bishton Minor, Esqre. Astley House. To The Honourable M. S. Kenyon Pradoc, Guardian of J. F. G. Mytton, Esqre this Engraving of his Ward's late Father, is with kind permission respectfully Dedicated By his obliged and humble Servant. William Smith. London Published July 7th, 1847, by Rudolph Ackermann, at his Eclipse Sporting Gallery, 191 Regent Street. FINE IMPRESSION, BEAUTIFULLY PRINTED IN COLORS, slightly touched up by hand. AN EXCESSIVELY RARE PRINT, the first copy to appear at public sale in America.

Height, 18 $\frac{1}{2}$; length, 24 inches.

Shows John Mytton on horseback surrounded by his hounds ready for the hunt.

THOMAS GAUGAIN

"He was born at Abbeville, in 1748, and came to England whilst young to study under Houston. He engraved many plates after Reynolds, Morland, Cosway, Northcote and others, and died in London about 1805."—*BRYAN'S Dictionary of Painters and Engravers.*

GAUGAIN, THOMAS

61. THE KITE COMPLETED. Stipple.

After the painting by I. Barney. FINE IMPRESSION, PRINTED IN COLORS and touched by hand, margins trimmed almost to printed surface, slightly stained.

120

Height, 12; length, 14 inches.

WILL YOU COME INTO MY PARLOR. Stipple.

After the painting by I. Barney. FINE IMPRESSION, PRINTED IN IN COLORS and touched by hand, margins trimmed almost to the printed surface.

Height, 12; length, 14 inches.

Together, 2 pieces. Companion subjects.

GAUGAIN, THOMAS

62. A SHIPWRECKED SAILOR BOY. Stipple.

After W. R. Bigg. BEAUTIFUL IMPRESSION, margins trimmed down to printed surface, lower margin stained in a few spots and has a tear in upper left hand margin which has been mended.

45

Height, 18½; length, 22¾ inches.

VALENTINE GREEN

Born in Birmingham, 1739; died in London, 1813.

GREEN, VALENTINE

63. PORTRAIT OF A SAINT. Mezzotint.

After Guido Reni. Good impression, surface rubbed in a few spots and margins trimmed down to the plate-marks.

35

Height, 13¾; width, 10¾ inches.

HENRI GUTTENBERG

GUTTENBERG, HENRI

64. PERRETTE. Engraving.

Lawrence and Deighton, No. 69.

After P. A. Baudouin. Third State of Three. FINE IMPRESSION, margins trimmed to plate-mark and strengthened around edge.

15

Height, 9¼; width, 6½ inches.

SIR FRANCIS SEYMOUR HADEN

Eminent English etcher and surgeon. Born at London in 1818; died there in 1910. President of the "Royal Society of Painter Etchers." "Seymour Haden is pre-eminently a landscape etcher. Resembling, certainly in this respect, the greatest number of etchers. Whatever the landscape be, it is always, it seems, landscape of character and landscape that the artist has enjoyed."—FREDERICK WEDMORE.

HADEN, SIR FRANCIS SEYMOUR

65. THE VILLAGE FORD. Etching.

Harrington, No. 216.

SIGNED ARTIST'S PROOF, on Holland Paper. Signed on the plate,—*Seymour Haden* 1881.

Height, 7; length, 10¼ inches.

AXEL HERMAN HAIG

Born at Katthamara, in the Swedish island of Gotland, in the Baltic. Educated to be an architect, he practiced in that profession for a number of years. Almost a half century ago he renounced that profession for that of an etcher—since then he has consistently exercised his powers upon the noblest examples of architecture in England, France, Sweden, Spain and Italy.

HAIG, AXEL HERMAN

66. THE PULPIT OF SAN FERMO MAGGIORE, VERONA. Etching. 1881.

Armstrong, No. 26; Boland Catalogue, No. 204.

SIGNED ARTIST'S PROOF. Date in lower right hand corner. Title in pencil in lower left-hand corner. No. 11 of 250 proofs printed.

This is one of a few with *remarque* of the three angles.

Height, 14; width, 12¼ inches. Framed.

Interior of church, with pulpit surmounted by a canopy; figures in foreground.

HAIG, AXEL HERMAN

67. MONT ST. MICHEL. Etching. 1882.

Armstrong, No. 27; Boland Catalogue, No. 110.

SIGNED ARTIST'S PROOF. Fine impression, in perfect condition. Only 500 proofs printed.

Height, 34¼; width, 24½ inches. Framed.

"This is one of the most important in point of size of Mr. Haig's etchings, and of the very large ones dealing with out-of-door subjects is perhaps the most admired."—ARMSTRONG.

[See Illustration]



AXEL HERMAN HAIG
Mont St. Michel—Large Plate
[No. 67]

Sale Tuesday Evening, April 13th

HAIG, AXEL HERMAN

68. UPSALA CATHEDRAL: INTERIOR. Etching. 1884.

Armstrong, No. 37; Boland Catalogue, No. 200.

SIGNED ARTIST'S PROOF. Fine impression, in perfect condition.

Only 100 proofs printed.

Height, 22; width, $13\frac{7}{8}$ inches. Framed.

22.50

HAIG, AXEL HERMAN

69. TOLEDO, CATHEDRAL; INTERIOR. Aquatint and Etching. 1889.

Armstrong, No. 66; Boland Catalogue, No. 195.

SIGNED ARTIST'S PROOF. Fine impression, the paper on which this etching was printed has darkened some in tone, otherwise in perfect condition. *Only 350 proofs printed.*

Height, $26\frac{1}{2}$; width, $17\frac{3}{4}$ inches. Framed.

"The Cathedral of Toledo, still the seat of the Metropolitan archbishop of Spain, was originally built, so legend says, in honour of the Blessed Virgin during her lifetime, and was long afterwards used by the Moors as a mosque during their occupancy."—ARMSTRONG.

110

HAIG, AXEL HERMAN

70. BURGOS CATHEDRAL, EXTERIOR. Etching. 1890.

Armstrong, No. 78; Boland Catalogue, No. 55.

SIGNED ARTIST'S PROOF. Fine impression, paper darkened in tone, otherwise in perfect condition. *Only 400 proofs printed.*

Height, $27\frac{1}{4}$; width, 18 inches.

"A striking work, drawn with considerable power, with strong contrasts of shadow and light."—ARMSTRONG.

30

HAIG, AXEL HERMAN

71. WISBY: TOWING IN THE PRIZE, A.D. 1500. Etching. 1891.

Armstrong, No. 90; Boland Catalogue, No. 228.

SIGNED ARTIST'S PROOF. Fine impression, in perfect condition.

Only 150 proofs printed.

Height, 11; width, $8\frac{1}{8}$ inches. Framed.

15

HAIG, AXEL HERMAN

72. COLOGNE: A STREET SCENE. Etching. 1891.

Armstrong, No. 91; Boland Catalogue, No. 37.

SIGNED ARTIST'S PROOF. Fine impression, in perfect condition.

Only 150 proofs printed.

Height, $10\frac{1}{2}$; width, 7 inches. Framed.

10

Sale Tuesday Evening, April 13th

HAIG, AXEL HERMAN

73. AMIENS CATHEDRAL, INTERIOR. Etching. 1893.

Armstrong, No. 98; Boland Catalogue, No. 83.

30 SIGNED ARTIST'S PROOF. Fine impression, in perfect condition.
Only 450 proofs printed.

Height, $2\frac{7}{8}$; width, $1\frac{3}{4}$ inches.

HAIG, AXEL HERMAN

74. RHEIMS CATHEDRAL: NORTH TRANSEPT. Etching. 1893.

Armstrong, No. 103; Boland Catalogue, No. 147.

22.50 SIGNED ARTIST'S PROOF. Fine impression, in perfect condition.
Height, 15; width, 10 inches. Framed.

HAIG, AXEL HERMAN

75. THE PILGRIM'S AISLE, CANTERBURY. Etching. 1894.

Armstrong, No. 109; Boland Catalogue, No. 140.

42.50 SIGNED ARTIST'S PROOF. Fine impression, in perfect condition.
Only 250 proofs printed.

Height, $1\frac{7}{8}$; width, $1\frac{5}{8}$ inches. Framed.

"It was to tread this aisle and the well-worn steps that terminate it that the pilgrims of whom Chaucer tells journeyed to Canterbury."—ARMSTRONG.

HAIG, AXEL HERMAN

76. THE PILGRIM'S AISLE, CANTERBURY. Etching. 1894.

Armstrong, No. 109; Boland Catalogue, No. 140.

40 SIGNED ARTIST'S PROOF. Fine impression, in perfect condition.
Height, $1\frac{7}{8}$; width, $1\frac{5}{8}$ inches. Framed.

HAIG, AXEL HERMAN

77. TOLEDO: THE CONVENTUAL CHURCH OF SAN JUAN DE LOS REYES.
Etching. 1894.

Armstrong, No. 111; Boland Catalogue, No. 194.

25 SIGNED ARTIST'S PROOF ON VELLUM. Fine impression. *Only 150 proofs printed.*

Height, 17; width, 12 inches. Framed.

"This church was built by Ferdinand and Isabella, and is one of the many fine churches that survive in Toledo out of a far larger number to remind the traveller of the greatness that has departed from the old capitol."—ARMSTRONG.

Sale Tuesday Evening, April 13th

HAIG, AXEL HERMAN

78. TARRAGONA CATHEDRAL. Etching. 1895.

Armstrong, No. 116; Boland Catalogue, No. 192.

30 SIGNED ARTIST'S PROOF. Paper darkened in tone otherwise in perfect condition. *Only 250 proofs printed.*

Height, $23\frac{1}{8}$; width, $15\frac{1}{2}$ inches. Framed.

HAIG, AXEL HERMAN

79. PALENCIA, THE ALTER OF THE VISITATION. Etching. 1895.

Armstrong, No. 117; Boland Catalogue, No. 134.

15 SIGNED ARTIST'S PROOF. Fine impression, in perfect condition. *Only 350 proofs printed.*

Height, $16\frac{5}{8}$; length, 22 inches. Framed.

HAIG, AXEL HERMAN

80. ST MARK'S VENICE: INTERIOR. Etching. 1897.

Armstrong, No. 123; Boland Catalogue, No. 162.

30 SIGNED ARTIST'S PROOF. Fine impression, in perfect condition. Height, $24\frac{1}{2}$; width, $17\frac{1}{8}$ inches. Framed.

HAIG, AXEL HERMAN

81. IN THE AISLES, AMIENS CATHEDRAL. Etching. 1897.

Armstrong, No. 124; Boland Catalogue, No. 80.

17.50 SIGNED ARTIST'S PROOF. Fine impression, in perfect condition. *Only 250 proofs printed.*

Height, 11; length, $14\frac{1}{2}$ inches. Framed.

HAIG, AXEL HERMAN

82. ST. MARK'S: THE MADONNA WITH A MUSKET. Etching. 1899.

Armstrong, No. 133; Boland Catalogue, No. 166.

SIGNED ARTIST'S PROOF. Fine impression, in perfect condition.

Only 250 proofs printed.

17.50 Height, $16\frac{1}{8}$; width, $11\frac{1}{4}$ inches. Framed.

"The musket was placed near the shrine by a man who believed that he had been miraculously prevented from committing murder with it."—ARMSTRONG.

Sale Tuesday Evening, April 13th

HAIG, AXEL HERMAN

83. SAN ZENO, VERONA. Etching. 1902.

Armstrong, No. 145; Boland Catalogue, No. 169.

SIGNED ARTIST'S PROOF. Fine impression, in perfect condition.

Only 350 proofs printed.

22.50 Height, 15½; length, 21 inches. Framed.

"This church is dedicated to a Bishop of Verona, of African birth, and apparently of African blood, for he is commemorated in the church by a statue of swarthy complexion, if not of negro type."—ARMSTRONG.

HAIG, AXEL HERMAN

84. WESTMINSTER ABBEY: NORTH PORCH. Etching. 1903.

Armstrong, No. 149; Boland Catalogue, No. 216.

SIGNED ARTIST'S PROOF. Fine impression, in perfect condition.

17.50 Height, 28¾; width, 21 inches. Framed.

HAIG, AXEL HERMAN

85. CHURCH OF ST. FRANCIS, ASSISI. Etching. 1903.

Armstrong, No. 151; Boland Catalogue, No. 35.

SIGNED ARTIST'S PROOF. Fine impression, in perfect condition.

Only 250 proofs printed.

85 Height, 19; length, 24 inches. Framed.

"The altar shown is that in the lower of the two churches built one over the other at Assisi in honour of St. Francis, and is placed immediately over the crypt which holds his bones. The church originally consisted of two churches or chapels one above the other."—ARMSTRONG.

HAIG, AXEL HERMAN

86. MADELEINE, TROYES. Etching. 1904.

Armstrong, No. 154; Boland Catalogue, No. 105.

SIGNED ARTIST'S PROOF. Fine impression, in perfect condition.

Only 250 proofs printed.

25 Height, 23½; width, 15¾ inches. Framed.

"Mr. Haig has not taken the Cathedral of Troyes for his etching, but has chosen the church of La Sainte Madeleine, a thirteenth century building older than the greater part of the cathedral itself, and has shown its finest feature, the Jube or Rood—Loft of Giovanni Gualdo, who was also connected with the building of the fortifications of the town."—ARMSTRONG.

HAIG, AXEL HERMAN

87. MONREALE CATHEDRAL. Etching. 1907.

Boland Catalogue, No. 111.

SIGNED ARTIST'S PROOF. Fine impression, in perfect condition.

22.50 Height, 27; width, 18 inches. Framed.

HAIG, AXEL HERMAN

88. SOUTH AISLE, BURGOS CATHEDRAL. Etching. 1907.

Boland Catalogue, No. 176.

SIGNED ARTIST'S PROOF. Fine impression, in perfect condition.

Height, 27; width, 18 inches. Framed.

30

ISIDORE-STANISLAS HELMAN

Born in Lille, 1743; died in Paris, 1806.

HELMAN, ISIDORE-STANISLAS

89. LE ROMAN DANGEREUX. Engraving.

Lawrence and Deighton, No. 77.

After N. Lavernece. Second State of Two. Fair impression, trimmed to engraved surface, and creased in places.

Height, 15¾; width, 11¼ inches.

7.50

CHARLES HOWARD HODGES

Born in England, 1764; died in Amsterdam, 1837.

HODGES, CHARLES HOWARD

90. A CONTEMPLATIVE YOUTH—MASTER BROWN. Mezzotint.

J. C. Smith, No. 4.

After Sir Joshua Reynolds. Second State of Three. BEAUTIFUL IMPRESSION, with full margins and IN PERFECT CONDITION.

Height, 9¾; width, 8 inches.

22.50

FRANCOIS JANINET

Born at Paris, 1752; died there, 1813. "He seems to have introduced color-printing into France. His work is almost entirely reproductive, and embraces a multitude of subjects, from landscape and genre to portrait."
—HIND.

JANINET, FRANCOIS

91. LA CONFIANCE ENFANTINE. Color-engraving.

Portalis and Beraldi, No. 29.

After the painting by S. Freudeberg. SUPERB IMPRESSION, PRINTED IN COLORS, with full margins and in perfect condition.

Height, 9½; width, 7¼ inches.

380

[Continued

Sale Tuesday Evening, April 13th

[No. 91—Continued]

LA CRAINTE ENFANTINE. Color-engraving.

Portalis and Beraldi, No. 30.

After the painting by S. Freudeberg. SUPERB IMPRESSION, PRINTED IN COLORS, with full margins and in perfect condition.

Height, $9\frac{1}{2}$; width, $7\frac{1}{8}$ inches.

Together, 2 pieces. Companion Subjects.

M. A. ANGELICA KAUFFMANN

Celebrated painter born in Switzerland. 1741-1807. At an early age she attained great proficiency in music and languages, and showed a marked disposition for painting, in which she was instructed by her father. She was one of the original members of the Royal Academy.

KAUFFMANN, ANGELICA

92. THE AFFECTIONATE MOTHER. Stipple.

Engraved by T. Burke. BEAUTIFUL IMPRESSION, PRINTED IN COLORS, touched by hand. Trimmed almost to printed surface, otherwise in perfect condition.

Height, $5\frac{1}{4}$; length, $6\frac{3}{8}$ inches.

60 CHARITY. Stipple.

Engraved by T. Burke. BEAUTIFUL IMPRESSION, PRINTED IN COLORS, touched by hand. Trimmed almost to printed surface, otherwise in perfect condition.

Height, $5\frac{1}{4}$; length, $6\frac{3}{8}$ inches.

Together, 2 pieces. Companion subjects.

KAUFFMANN, ANGELICA

93. TELEMACHUS IN GRIEF FOR THE SUFFERING OF ULYSSES. Stipple.

Engraved by I. M. Delattre. BEAUTIFUL IMPRESSION, PRINTED IN COLORS, touched by hand. Trimmed inside plate-mark at top and bottom and to printed surface at sides.

Height, $17\frac{3}{4}$; length, 22 inches.

340 BACCHUS TEACHING NYMPHS TO MAKE VERSES. Stipple.

Engraved by Bartolozzi. BEAUTIFUL IMPRESSION, PRINTED IN COLORS, touched by hand. Trimmed inside the plate-mark and has a stain across upper left corner.

Height, $17\frac{3}{4}$; length, 22 inches.

Together, 2 pieces. Companion subjects.

[See Illustration]



ANGELICA KAUFFMANN
Bacchus Teaching the Nymphs
[No. 93]

Sale Tuesday Evening, April 13th

KAUFFMANN, ANGELICA

94. THE PARTING OF ABELARD AND ELOISA. Stipple.

Engraved by D. P. Pariset. BEAUTIFUL IMPRESSION, PRINTED IN TWO TINTS, touched by hand. Trimmed inside plate-mark at bottom and top and few stains in margin.

Height, $10\frac{7}{8}$; width, $10\frac{7}{8}$ inches.

KAUFFMANN, ANGELICA

95. LOUISA HAMMOND. Stipple.

Engraved by Bartolozzi. Good impression, PRINTED IN RED, in perfect condition.

Height, $12\frac{3}{4}$; width, $10\frac{1}{4}$ inches.

KAUFFMANN, ANGELICA

96. JUDGMENT OF PARIS. Stipple.

Engraved by W. W. Ryland. FINE IMPRESSION, PRINTED IN RED, two heavy fold marks which show on surface.

Height, $11\frac{7}{8}$; width, $11\frac{7}{8}$ inches.

KAUFFMANN, ANGELICA

97. ULYSSES DISCOVERED BY ACHILLES WITH DAUGHTERS OF KING LYCOMEDES. Stipple.

Engraved by G. Scorodomoff. Good impression, printed in red, number of creases throughout and a tear in lower right corner repaired, margins trimmed inside plate-mark.

Height, $11\frac{1}{8}$; length, $14\frac{3}{8}$ inches.

PIERRE ADRIEN LE BEAU

Born, 1748; died, 18—.

LE BEAU, PIERRE ADRIEN

98. SA TAILLE EST SI RAVISSANTE. Engraving.

Lawrence and Deighton, No. 119.

After P. A. Baudouin. Third State of three. FINE IMPRESSION, margins trimmed down to plate-mark, few small rust stains, otherwise in perfect condition.

Height, $9\frac{1}{4}$; width, $6\frac{3}{8}$ inches.

Sale Tuesday Evening, April 13th

LLOYD'S COFFEE HOUSE

LLOYD'S COFFEE HOUSE, LONDON

99. LLOYD'S COFFEE HOUSE. Aquatint.

Woodward del. London, Pub. by Willm. Holland. No. 50 Oxford Street, November 1, 1798. Shows the interior of the coffee house, with various figures seated about reading newspapers and drinking coffee. A print similar in style to the Rowlandson drawings.

Height, $12\frac{3}{4}$; length, $16\frac{3}{4}$ inches.

37.50

JAMES MCARDELL

Born in Dublin, 1729; died in London, 1765. Pupil of John Brooks, with whom he came to London about 1747.

MCARDELL, JAMES

100. MRS. WOFFINGTON. Mezzotint.

J. C. Smith, No. 188.

After the painting by A. Pond. Good impression, surface rubbed in a few places and margins trimmed down to the plate-marks.

Height, $10\frac{3}{4}$; width, $8\frac{7}{8}$ inches.

12.50

GEORGE MORLAND

Celebrated English painter. Born in London January 26th, 1763. Died October 27th, 1804.

MORLAND, GEORGE

101. THE ABSENT FATHER OR THE SORROWS OF WAR. Stipple.

Engraved by W. Ward. FINE IMPRESSION, PRINTED IN COLORS, touched by hand. Margins trimmed almost to printed surface, and inlaid on a piece of heavy paper which acts as a margin.

Height, $11\frac{5}{8}$; width, $9\frac{1}{4}$ inches.

45

MORLAND, GEORGE

102. THE FIRST OF SEPTEMBER, EVENING. Mezzotint.

Engraved by W. Ward. FINE IMPRESSION, PRINTED IN COLORS, touched by hand. Plate-mark along right margin broken and strengthened.

Height, $17\frac{3}{4}$; length, $23\frac{1}{2}$ inches.

[See Illustration]

200



GEORGE MORLAND
First of September—Evening
[No. 102]

MORLAND, GEORGE

103. THE FIRST OF SEPTEMBER, MORNING. Mezzotint.

Engraved by W. Ward. Poor impression. Plate-mark cracked in places and strengthened.

Height, 18; length, $23\frac{3}{4}$ inches.

MORLAND, GEORGE

104. FISHERMEN. Mezzotint.

Engraved by J. Young. BEAUTIFUL IMPRESSION, PRINTED IN COLORS. Margins cracked and torn in a few places, all mended and a new piece in lower right corner.

Height, $13\frac{7}{8}$; length, $17\frac{3}{4}$ inches.

MORLAND, GEORGE

105. THE IMPRISONED FATHER. Stipple.

Engraved by W. Ward. BEAUTIFUL IMPRESSION, PRINTED IN COLORS, touched by hand. Margins trimmed down to printed surface, has a few printer's folds and a tear in lower right corner which is mended.

Height, $20\frac{1}{2}$; width, $17\frac{1}{4}$ inches.

MORLAND, GEORGE

106. THE FRUITS OF EARLY INDUSTRY AND ECONOMY. Mezzotint.

Engraved by W. Ward. FINE IMPRESSION, PRINTED IN COLORS, touched by hand. Margin trimmed almost to plate-mark, which are cracked in some places and strengthened.

Height, $20\frac{1}{4}$; width, $15\frac{7}{8}$ inches.

[See Illustration]

THE EFFECTS OF YOUTHFUL EXTRAVAGANCE. Mezzotint.

Engraved by W. Ward. Good impression, PRINTED IN COLORS, and gone over by hand. Margin trimmed almost to plate-mark cracked in some places and strengthened, slightly stained.

Height, $20\frac{1}{4}$; width, $15\frac{7}{8}$ inches.

Together, 2 pieces. Companion pieces.

MORLAND, GEORGE

107. INSIDE OF A COUNTRY ALE HOUSE. Mezzotint.

Engraved by W. Ward. Good impression, surface foxed and has a number of small tears which run into the printed surface along the upper and right-hand margins, the margin on right is false.

Height, 18; length, $23\frac{5}{8}$ inches.



GEORGE MORLAND
Fruits of Early Industry and Economy
[No. 106]

Sale Tuesday Evening, April 13th

MORLAND, GEORGE

108. PREPANNING A RECRUIT. Stipple.

Engraved by G. Keating. FINE IMPRESSION, PRINTED IN COLORS, with added brush work. Margin trimmed inside plate-mark and has a tear in lower left corner repaired.

Height, 21; width, 17½ inches.

160 RECRUIT DESERTED. Stipple.

Engraved by G. Keating. FINE IMPRESSION, PRINTED IN COLORS with added brush work. Margin trimmed inside plate-mark and has a few printers' folds.

Height, 21; width, 17¾ inches.

Together, 2 pieces. Companion subjects.

J. B. MORRET

End of the XVIIIth century.

MORRET, J. B.

109. L'AGRICULTURE CONSIDÉRÉE. Engraving.

Engraved in gouache-manner by Sergent and aquatinted by J. B. Morret. BEAUTIFUL IMPRESSION, PRINTED IN COLORS, touched by hand. IN PERFECT CONDITION.

Height, 5⅛; length, 5⅞ inches.

JEAN MARC NATTIER

1685--1766.

NATTIER, JEAN MARC

110. LA BELLE SOURCE. Engraving.

Engraved by Meliny. BEAUTIFUL IMPRESSION, margins trimmed just inside the plate-mark, in perfect condition.

Height, 13½; width, 11 inches.

WILLIAM NUTTER

Born 1754 (?); died, 1802.

NUTTER, WILLIAM

111. GOING TO MARKET. Stipple.

After Singleton. EXTREMELY FINE IMPRESSION, proof with title in open letters, printed in bistre and with about one inch margin outside plate-mark, stained in lower left corner, otherwise IN PERFECT CONDITION.

Height, 13⅞; width, 11¾ inches.

[Continued]



WILLIAM NUTTER
Coming from Market
[No. 111]

[No. 111—Continued]

COMING FROM MARKET. Stipple.

After Singleton. EXTREMELY FINE IMPRESSION, proof with title in open letters, printed in bistre and with about one inch margin outside plate-mark, IN PERFECT CONDITION.

Height, $13\frac{7}{8}$; width, $11\frac{3}{4}$ inches.

Together, 2 pieces. Companion subjects.

[See Illustration]

NUTTER, WILLIAM

112. THE ORANGE GIRL. Stipple.

After Singleton. BEAUTIFUL IMPRESSION, PRINTED IN COLORS, in perfect condition.

Height, $13\frac{7}{8}$; width, $11\frac{5}{8}$ inches.

60 THE NOSEGAY GIRL. Stipple.

After Singleton. BEAUTIFUL IMPRESSION, PRINTED IN COLORS, in perfect condition.

Height, $13\frac{3}{4}$; width, $11\frac{5}{8}$ inches.

Together, 2 pieces. Companion subjects.

[See Illustration]

FELIX OUDART

French contemporary etcher.

5 OUDART, FELIX

113. LANDSCAPE WITH COWS. Etching.

After Dupre. Remarque proof, printed on vellum, signed in pencil by both painter and etcher.

Height, 12; length, $19\frac{1}{4}$ inches. Framed.

THOMAS ROWLANDSON

Celebrated English caricaturist of the 19th century.

ROWLANDSON, THOMAS

114. "SWEEP O." Original Water-Color Drawing.

Size, 9 x 11 inches. Matted.

As the title indicates this drawing is illustrative of a character in English life,—the Chimney Sweep,—who is rapidly disappearing. In the foreground is the sweep, bag of soot on his back, brushes, etc. on his arm, accompanied by his young assistant, whose work was to climb the chimneys. This boy is carrying a large bag of soot, and has brushes on his arm. A languishing female is looking out of a half-open window, and an old coffee woman is serving her patrons.

22.50



WILLIAM NUTTER
The Nosegay Girl
[No. 112]

Sale Tuesday Evening, April 13th

ROWLANDSON, THOMAS

115. BATTLE OF THE AMAZONS. Caricature in colors.

Original impression. Matted.

Height, 15; width, 11½ inches.

7.50

ROWLANDSON, THOMAS

116. A BRACE OF PUBLIC GUARDIANS. Caricature in colors.

London, 1800.

Matted (crease repaired).

Height, 13; length, 19½ inches.

12.50

ROWLANDSON, THOMAS

117. DOCTOR GALLIPOT. Caricature in colors.

Original impression. With margins. Matted.

Height, 16 inches; width, 12¼ inches.

7.50

ROWLANDSON, THOMAS

118. MURPHY DELANEY. Caricature in colors.

London, 1807. With four verses beneath title. Matted.

After Woodward.

Height, 11; width, 8½ inches.

7.50

ROWLANDSON, THOMAS

119. RUM CHARACTERS IN A SHRUBBERY. Caricature in colors.

Retouched by hand at a later date. Matted.

Height, 14; width, 11 inches.

7.50

ROWLANDSON, THOMAS

120. ST. JAMES'S COURTSHIP. Caricature in colors.

London, 1799. Matted.

Height, 14; width, 11 inches.

17.50

ROWLANDSON, THOMAS

121. SMUGGLING OUT; or, Starting for Gretna Green. Aquatint in colors.

London, 1798. Fine original impression. Matted.

Height, 13½; width, 10½ inches.

Sale Tuesday Evening, April 13th

ROWLANDSON, THOMAS

122. THE UNION HEAD DRESS. Respectfully dedicated to the Fashion Mongers of the Year 1801. Caricature in colors.

5 [London, 1801.] Matted.
Height, 15; width, $9\frac{3}{4}$ inches.

ROWLANDSON, THOMAS

123. VISITORS TO WESTMINSTER, the Verger showing three country-folk a monument, one listening with his mouth open. Original water-color drawing.

30 Unsigned. Matted.
Height, 13; width, 10 inches.

ROWLANDSON, THOMAS

124. BORDERS FOR ROOMS. Grotesque Borders for Halls and Rooms. Caricatures in colors.

30 Each containing numerous figures.
London, 1800, etc. Matted.
Height of each, about 20; width, 15 inches.
Together, 2 pieces.

ROWLANDSON, THOMAS

125. SYMPTOMS OF SANCTITY; and another. Caricatures in colors.

7.50 London, 1801—no date. Matted.
Height, $10\frac{1}{2}$; width, $8\frac{1}{2}$ inches, and 7 by 9 inches, respectively.
Together, 2 pieces.

ROWLANDSON, THOMAS

126. A LITTLE TIGHTER [and] AN AUTHORITY AND BOOKSELLER. Caricatures in colors.

22.50 London, 1791-1797. Matted.
Height of each, about $13\frac{1}{2}$; width, $10\frac{1}{2}$ inches.
Together, 2 pieces.

ROWLANDSON, THOMAS

127. AFTER SWEET MEAT COMES SOUR SAUCE [and] PROCESSION OF THE COD COMPANY FROM ST. GILES'S TO BILLINGSGATE. Caricatures in color.

15 London, 1810.
Height of each, about $8\frac{1}{4}$; length, $12\frac{1}{2}$ inches.
Together, 2 pieces.

Sale Tuesday Evening, April 13th

ROWLANDSON, THOMAS

128. THE LIGHT HORSE VOLUNTEERS OF LONDON AND WESTMINSTER and THE LOSS OF EDEN [also] ALL THE TALENTS. Caricatures.

London, 1798-1785-1807. Matted. The first named, in colors.

Height, $5\frac{1}{2}$; length, $7\frac{1}{2}$ inches, 10 by $12\frac{1}{2}$, and 7 by $4\frac{1}{2}$ inches.

Together, 3 pieces.

The plate "The Loss of Eden" is of American interest, as it contains a portrait of General Arnold.

7.50

ROWLANDSON, THOMAS

129. SYMPTOMS OF THE SHOP. Caricatures in colors.

Complete set. Original impressions. London, 1801. Matted.

Height, 10; width, 8 inches.

Together, 4 pieces.

47.50

WILLIAM WYNNE RYLAND

Born in London in 1732; a pupil of Simon Francois Ravenet.

RYLAND, WILLIAM WYNNE

130. MISS BROWN. Stipple.

After the Artist's own design. BEAUTIFUL IMPRESSION, PRINTED IN RED, with good sized margins showing plate-mark. In perfect condition.

Height, $12\frac{1}{8}$; width, $9\frac{7}{8}$ inches.

75

W. DENDY SADLER

Famous English historical painter. Born at Dorking, 1845.

SADLER, W. DENDY

131. THE TIME-HONOURED GUEST. Etching.

Etched by James Dobie. Remarque proof, printed on Japan paper and signed in pencil in lower margin, by both painter and etcher.

Height, $13\frac{3}{4}$; length, $19\frac{1}{2}$ inches. Framed.

2.50

SADLER, W. DENDY

132. AT THE WAYSIDE INN. Etching.

Etched by I. Chiquet. Remarque proof, printed on Japan paper and signed in pencil in lower margin by both painter and etcher.

Height, 14; length, $20\frac{1}{2}$ inches. Framed.

10

Sale Tuesday Evening, April 13th

SADLER, W. DENDY

133. DARBY AND JOAN. Etching.

15 Etched by G. Mercier. Remarque proof. Fine impression printed on vellum and signed in pencil in lower margin, *G. Mercier*. Height, $14\frac{1}{4}$; length, $19\frac{3}{4}$ inches. Framed.

SADLER, W. DENDY

134. WHEN THE HEART WAS YOUNG. Etching.

17.50 Etched by James Dobie. Remarque proof, printed on Japan paper and signed in pencil in lower margin by both painter and etcher. Height, $19\frac{3}{4}$; width, 14 inches. Framed.

SADLER, W. DENDY

135. THE HONEYMOON. Etching.

10 Etched by James Dobie. Remarque proof, printed on Japan paper and signed in lower margin by both painter and etcher. Height, $18\frac{1}{2}$; width, 14 inches. Framed.

SADLER, W. DENDY

136. THE SKIPPER'S BIRTHDAY. Etching.

20 Etched by L. Muller. Remarque proof, printed on Japan paper and signed in pencil in lower margin by both painter and etcher. Height, $18\frac{1}{4}$; width, $14\frac{1}{4}$ inches. Framed.

SADLER, W. DENDY

137. THE BACHELOR. Etching.

THE SPINSTER. Etching.

55 Etched by C. O. Murray. Remarque proofs. FINE IMPRESSIONS, printed on Japan paper and signed in pencil in lower margin by both painter and etcher.

Height, 10; length, 13 inches. Framed.

Together, 2 pieces.

SHIPPING PRINT

138. YACHT AMERICA. Lithograph.

Lithographers—Brown and Severin.

22.50 Printed by G. W. Lewis. FINE EARLY PROOF, slightly stained. VERY RARE.

Height, $12\frac{1}{4}$; length, 18 inches. Framed.

JOHN RAPHAEL SMITH

Born at Derby, 1752; died at Doncaster, 1812. "About 1767 he came to London, and, it is said, first engaged himself as a shopman, but soon entered on the career of an artist. He practiced painting extensively, and drew with great spirit. A very considerable number of his prints are from his own designs and pictures, yet he was most successful in his renderings of the works of Gainsborough, Reynolds and Romney. The prints published by him between the years 1775 and 1787 are, nearly without exception, among the most admirable productions ever executed in mezzotint."—CHALONER SMITH.

SMITH, JOHN RAPHAEL

139. **THE HISTORY OF LAETITIA.** All Stipples.

Plate No. 1. DOMESTIC HAPPINESS.

Plate No. 2. THE ELOPEMENT.

Plate No. 3. THE VIRTUOUS PARENT.

Plate No. 4. DRESSING FOR THE MASQUERADE.

Plate No. 5. THE TAVERN DOOR.

Plate No. 6. THE FAIR PENITENT.

After Morland. ALL BEAUTIFUL IMPRESSIONS, PRINTED IN COLORS, touched by hand. With the exception of a few creases and a few small tears in the margins of plates 3, 4, 6, in perfect condition.

Height, $13\frac{3}{4}$; width, 11 inches, all the same.

Together, 6 pieces.

[See Illustration]

SMITH, JOHN RAPHAEL

140. **GEORGE, PRINCE OF WALES.** Mezzotint.

J. C. Smith, No. 167.

After Gainsborough. Good impression. Badly battered up, trimmed to plate-mark and a number of heavy folds and tears throughout.

Height, $24\frac{1}{4}$; width, 18 inches.

THOMAS STOTHARD

English painter; born in London, 1755; died, 1834.

STOTHARD, THOMAS

141. **THE BRITISH NAVAL HERO.** Mezzotint.

Engraved by J. Young. FINE IMPRESSION, PRINTED IN COLORS. Margins stained in a few places, otherwise in perfect condition.

Height, $18\frac{1}{2}$; length, $24\frac{1}{2}$ inches.



Plate 2.

THE ELOPEMENT

Illustration from the History of Laetitia, a poem by John Raphael Smith.

JOHN RAPHAEL SMITH
History of Laetitia—The Elopement
[No. 139]

STOTHARD, THOMAS

142. FAMILLE DE VILLE. Stipple.

Stipple and line-engraved by Huet and Chaponnier. BEAUTIFUL IMPRESSION, PRINTED IN COLORS and touched by hand. Margins slightly stained, otherwise in perfect condition.

Height, $16\frac{1}{4}$; width, $13\frac{1}{4}$ inches.

180 FAMILLE DE CAMPAGNE. Stipple.

Stipple and line-engraved by Huet and Chaponnier. BEAUTIFUL IMPRESSION, PRINTED IN COLORS and touched by hand. Margins slightly stained, otherwise in perfect condition.

Height, $16\frac{1}{4}$; width, $13\frac{1}{4}$ inches.

Together, 2 pieces. Companion subjects.

LOUIS SURUGUE

SURUGUE, LOUIS

143. AFTER THE BALL. Line-engraving.

After C. Coypel. Fine impression, margins trimmed down to engraved surface, there is a cut in surface under the left eye.

7.50 Height, $13\frac{3}{8}$; width, 10 inches.

PAOLO TOSCHI

Born at Parma, 1788; died there, 1854. Pupil of Bervic. Director of the academy of Fine Arts.

TOSCHI, PAOLO

144. "L'INCORONATA." Line-engraving.

After Correggio. First State, with the remarque. BEAUTIFUL IMPRESSION, in perfect condition.

5 Height, $16\frac{3}{4}$; width, $22\frac{3}{4}$ inches.

TOSCHI, PAOLO

145. ST. JOHN AND ST. AMBROSE. Line-engraving.

ST. MARK AND ST. GREGORY.

ST. JOHN AND ST. AUGUSTINE.

ST. MATHEW.

After Correggio. (Set of four.)

BEAUTIFUL EARLY IMPRESSIONS, with the remarque engraved in the lower margin, and signed in pencil,—*Toschi*. IN PERFECT CONDITION.

Height, 15; length, $20\frac{1}{4}$ inches.

Together, 4 pieces.

Sale Tuesday Evening, April 13th

TOWNSEND, LADY

146. PORTRAIT OF LADY TOWNSEND. Colored photogravure.

After George Romney. Fine impression.

Height, $19\frac{3}{4}$; width, $16\frac{1}{4}$ inches. Framed.

WILLIAM WARD

"William Ward was born in 1766. Beginning engraving under the skillful guidance of J. R. Smith, he soon achieved success, and successively became mezzotint engraver to the Duke of York and the Prince of Wales, and in 1814 was elected A.R.A. William was a diligent man and produced considerably over a hundred plates, many of which are of great importance. The field of his labor covers portraiture and domestic and animal subjects, the latter including many after his brother-in-law, George Morland. Indeed, the style of William Ward was so admirably adapted to Morland's work that he scraped fully forty of his subjects; and thus the work of the two men became so united that the mention of the name of the engraver recalls that of the scape-grace painter. Redgrave truthfully estimates William Ward's engravings when he describes them as 'artistic, full of spirit and truth, excellent in feeling of colour, the flesh tints tender without weakness, the light and shade powerful.'"—ALFRED WHITMAN, *Masters of Mezzotint*.

WARD, WILLIAM

147. QUIZ. Mezzotint.

After H. B. Chaton. Good impression, with title in open letters and with inscription. Trimmed down to printed surface, and has a number of heavy creases throughout the print.

Height, $15\frac{1}{2}$; length, $21\frac{3}{4}$ inches.

WARD, WILLIAM

148. THE STORMY NIGHT. Mezzotint.

After W. R. Bigg. FINE IMPRESSION, PRINTED IN COLORS, with added brush work. There are a few tears in upper margin which have been mended.

Height, 18; length, $23\frac{1}{2}$ inches.

MORNING AFTER THE STORM. Mezzotint.

After W. R. Bigg. FINE IMPRESSION, PRINTED IN COLORS, with added brush work. Has a tear which extends into the printed surface about $4\frac{1}{2}$ inches up on right margin, and one on upper margin, both have been cleverly mended.

Height, 18; length, $23\frac{1}{2}$ inches.

Together, 2 pieces. Companion subjects.

RICHARD WESTALL

English painter; born at Hartford, 1765; died, 1836.

WESTALL, RICHARD

149. MAID RETURNING FROM MILKING. Stipple.

Engraved by T. Gauguin. BEAUTIFUL IMPRESSION, EXQUISITELY PRINTED IN COLORS. Margins trimmed to engraved surface, otherwise in perfect condition.

Height, $17\frac{3}{8}$; width, $12\frac{3}{8}$ inches.

[See Illustration]

WESTALL, RICHARD

150. BOY ANGLING. Stipple.

Engraved by Bartolotti. FINE IMPRESSION, PRINTED IN COLORS, small tear in left margin, repaired.

Height, $9\frac{3}{8}$; length, 13 inches.

GIRL AND PIGS. Stipple.

Engraved by Bartolotti. FINE IMPRESSION, PRINTED IN COLORS. Height, $9\frac{3}{8}$; length, 13 inches.

Together, 2 pieces. Companion subjects.

WESTALL, RICHARD

151. REAPERS. Stipple.

Engraved by R. M. Meadows. FINE IMPRESSION, PRINTED IN COLORS, touched by hand. Tear in upper margin which extends into printed surface about 1 inch, margins trimmed inside plate-mark.

Height, 21; length, $27\frac{3}{4}$ inches.

A STORM IN HARVEST. Stipple.

Engraved by R. M. Meadows. FINE IMPRESSION, PRINTED IN COLORS, touched by hand, margin trimmed down inside plate-mark, with two heavy folds in lower margin.

Height, 21; length, 28 inches.

Together, 2 pieces. Companion subjects.

WESTALL, RICHARD

152. EMPEROR CHARLES V. RESIGNING THE CROWN OF SPAIN AND FLANDERS TO PHILIP II. Stipple.

Engraved by T. Ryder. SUPERB IMPRESSION, with the inscription, PRINTED IN COLORS, margins trimmed inside the plate-mark and a few small tears along the top, and lower right corner which are mended.

Height, 18; length, $24\frac{1}{4}$ inches.



RICHARD WESTALL
Returning from Milking
[No. 149]

Sale Tuesday Evening, April 13th

FRANCIS WHEATLEY

Painter. Born, London, 1747; died there in 1801. Painted the well known "Cries of London," a series of 13 plates engraved afterwards by various prominent artists.

WHEATLEY, FRANCIS

153. TWO BUNCHES A PENNY PRIMROSES. Stipple.

Plate, No. 1. of the "Cries of London."

Engraved by L. Schiavonetti. FINE IMPRESSION, printed in brown, few stains in left and upper margins otherwise in perfect condition.

Height, 14; width, 11 inches.

WHEATLEY, FRANCIS

154. TWO BUNCHES A PENNY PRIMROSES. Stipple.

Plate, No. 1. of the "Cries of London."

Engraved by L. Schiavonetti. Good impression, PRINTED IN COLORS, with added brush work, margins trimmed to plate-mark, with two tears which are mended on left side.

Height, 14; width, 11 inches

WHEATLEY, FRANCIS

155. MILK BELOW MAIDS. Stipple.

Plate, No. 2 of the "Cries of London."

Engraved by L. Schiavonetti. BEAUTIFUL IMPRESSION, with the inscription, printed in brown, plate-mark cracked in a few spots otherwise in perfect condition.

Height, 14; width, 11 inches

WHEATLEY, FRANCIS

156. DO YOU WANT ANY MATCHES. Stipple.

Plate, No. 4 of the "Cries of London."

Engraved by A. Cardon. Good impression, PRINTED IN COLORS, with added brush work. Badly scratched in a number of places especially the faces of the young lady and child.

Height, 14; width, 11 inches

WHEATLEY, FRANCIS

157. KNIVES, SCISSORS AND RAZORS TO GRIND. Stipple.

Plate, No. 6 of the "Cries of London."

Engraved by G. Vendramini. Good impression with the inscription, printed in brown. Has a small tear in upper margin and a crease across upper right corner, plate-mark cracked in a few places.

Height, 14; width, 11 inches

Sale Tuesday Evening, April 13th

WHEATLEY, FRANCIS

158. FRESH GATHERED PEAS YOUNG HASTINGS. Stipple.

Plate, No. 7 of the "Cries of London."

Engraved by G. Vendramini. BEAUTIFUL IMPRESSION, with the inscription, printed in brown, in perfect condition.

Height, 14; width, $10\frac{7}{8}$ inches.

32.50

WHEATLEY, FRANCIS

159. ROUND AND SOUND, FIVE PENCE A POUND OF DUKE CHERRIES. Stipple.

Plate, No. 8 of the "Cries of London."

Engraved by A. Cardon. FINE IMPRESSION, with the inscription, printed in brown. Has a bad spot on surface to the right of the young lady's head, and trimmed at top and sides.

Height, 14; width, $10\frac{7}{8}$ inches.

35

WHEATLEY, FRANCIS

160. STRAWBERRYS SCARLET STRAWBERRYS. Stipple.

Plate, No. 9 of the "Cries of London."

Engraved by G. Vendramini. Good impression, with the inscription, printed in brown, trimmed inside the plate-mark at top and sides, remounted in order to strengthen.

Height, 14; width, $10\frac{7}{8}$ inches.

27.50

WHEATLEY, FRANCIS

161. TURNIPS AND CARROTS Ho. Stipple.

Plate, No. 13 of the "Cries of London."

Engraved by T. Gaugain. BEAUTIFUL IMPRESSION, with the inscription, printed in brown. In perfect condition.

Height, 14; width, $10\frac{7}{8}$ inches.

40

WHEATLEY, FRANCIS

162. TENDERNES PERSUADING RELUCTANCE. Stipple.

Engraved by G. Keating. Good impression, badly battered up, number of tears and weak spots throughout, remounted to strengthen.

Height, $13\frac{3}{4}$; width, 11 inches.

20

WOLSTENHOLM, D.

163. THE EARTH STOPPER. Mezzotint.

After his own painting. Fair impression, colored, mostly by hand, in good condition.

Height, 12; length, $13\frac{7}{8}$ inches.

15

AIRSHIP

164. FIRST AIRSHIP IN ENGLAND—THE "ARIEL." Colored Lithograph.

25 By permission of the Patentees, This Engraving of the First Carriage, the "Ariel," is respectfully inscribed, to the Directors of the Aerial Transit Company, by their obedient Servants, the Publishers. W. L. Walton lith. Day & Haghe Lithrs. to the Queen. London, Pubd. March 28th 1843 by Ackermann & Co. Strand. Shows the airship flying over London. VERY RARE.

Height, 9; length, $12\frac{1}{8}$ inches.

AUDUBON, JOHN J.

165. VIRGINIA PARTRIDGE; [Also] WHITE-HEADED EAGLE. Chromolithograph by J. Bien, after the original drawings from nature by J. J. Audubon.

6 Height, of each, 24; length, 36 inches.

Together, 2 pieces, each in gilt frame.

AUDUBON, JOHN J.

166. MOCKING BIRD; [Also] RED-TAILED HAWK; [And] ICELAND, OR JER FALCON. Chromolithographs by J. Bien, after the original drawings from nature by J. J. Audubon.

9 Height of each, 36; width, 24 inches.

Together, 3 pieces, each in gilt frame.

BRACQUEMOND, LEGROS, AND HERKOMER

167. DUCKS AND GEESE. Etching.

Etched by Joseph Bracquemond. SIGNED ARTIST'S PROOF.

Height, $13\frac{1}{2}$; width, $9\frac{1}{2}$ inches.

LAME OLD MAN WITH HAT. Etching.

15 Etched by A. Legros. SIGNED ARTIST'S PROOF, with remarque.

Height, 9; width, 7 inches.

WOMAN WITH LAMB. Etching.

Etched by Hubert von Herkomer. SIGNED ARTIST'S PROOF.

Height, $8\frac{1}{2}$; width, $6\frac{1}{4}$ inches.

And three others. Together, 6 pieces. Framed.

Sale Tuesday Evening, April 13th

HARDY, HEYWOOD

168. DOGS. Etching. With painting by O. Feeling, and three other prints.
5 Together, 5 pieces, various sizes. Framed.

LAW, LALANNE, AND MACBETH

169. MOONLIGHT IN THE BAY. Etching.
Etched by David Law. SIGNED ARTIST'S PROOF, with remarque.
Height, 10; length, $14\frac{1}{2}$ inches.

5 SOUVENIR D'UN PORT TROUVILLER (CALVADES). Etching.

- Etched by M. Lalanne. SIGNED REMARQUE PROOF.
Height, 10; length, 16 inches.

THE FERRY INN. Etching.

- Etched by Robert W. Macbeth, and signed by him.
Height, $7\frac{1}{4}$; length, $14\frac{3}{4}$ inches.
Together, 3 pieces. Framed.

MC ARDELL, AND HOLL

170. PORTRAIT OF REMBRANDT'S MOTHER. Mezzotint.
Engraved by James McArdell after Rembrandt.
Height, 12; width, $9\frac{7}{8}$ inches.

5 LORD KENYON. Stipple.

- Engraved by W. Holl after Romney.
Height, $20\frac{1}{2}$; width, $15\frac{1}{4}$ inches.
Together, 2 pieces. Framed.

MASSARD AND GRIANOLI

171. CHARLES I AND FAMILY. Engraving.
Engraved by Jean Massard after Van Dyck.
5 Height, $24\frac{3}{4}$; width, $18\frac{1}{2}$ inches.

NAPOLÉON. Etching.

- Etched by G. Grianoli after the engraving by Le Fevre. Remarque
proof, printed on vellum.
Height, $21\frac{3}{4}$; width, $16\frac{3}{4}$ inches.
Together, 2 pieces. Framed.

MEADOWS AND READ

172. GATHERING WOOD. Stipple engraving.
Engraved by R. M. Meadows after Morland.
Height, $17\frac{1}{2}$; width, 14 inches.

10 LOVE DISAPPOINTED. Stipple engraving in colors.
Engraved by R. Read after Beachy.
Height, $9\frac{1}{2}$; length, $10\frac{1}{2}$ inches.

PORTRAIT OF MME. DUGAZON. Stipple engraving.
Engraved by R. Read after Isabey.
Height, 10; width, $7\frac{5}{8}$ inches.
Together, 3 pieces. Framed.

MORLAND AND SCHOOL OF BARTOLOZZI

173. YOUNG SHEPHERD WITH GIRL AND SHEEP. Mezzotint.
After Morland. Height, $11\frac{3}{4}$; length, 14 inches.

15 ROMAN FAMILY SCENE. Stipple. Colored.
School of Bartolozzi. Oval. Height, 5; length, $6\frac{1}{2}$ inches.

GIOVANNI BATTISTA PIRANESI

* Italian architectural etcher. Born at Venice in 1720; died at Rome in 1778.

PIRANESI, GIOVANNI BATTISTA

174. ARCH OF TRAJAN AT BENEVENTO. Etching.

10 ARCH OF VESPASIAN. Etching.
Height, $18\frac{3}{8}$; length, $27\frac{1}{2}$ inches.
Late impressions.
Together, 2 pieces. Framed.

PIRANESI, GIOVANNI BATTISTA

175. THE COLISEUM. Etching.
15 TOMB OF CECILIA METELLA. Etching.
TEMPLE OF CONCORD. Etching.
Height, $18\frac{5}{8}$; length, $27\frac{3}{8}$ inches.
Late impressions.
Together, 3 pieces. All framed.

Sale Tuesday Evening, April 13th

PIRANESI, GIOVANNI BATTISTA

176. ARCH OF CONSTANTINE. Etching.

PIAZZA NAVONA. Etching.

AQUEDUCT OF NERO. Etching.

Height, $18\frac{1}{2}$; length, $27\frac{1}{2}$ inches.

Late impressions.

Together, 3 pieces. All framed.

PIRANESI, GIOVANNI BATTISTA

177. ARCH OF SEPTIMIUS SEVERUS. Etching.

TEMPLE OF CONCORD. Etching.

TEMPLE OF THE SIBYL AT TIVOLI. Etching.

Height, $18\frac{3}{4}$; length, $27\frac{3}{4}$ inches.

Late impressions.

Together, 3 pieces. all framed.

PIRANESI, GIOVANNI BATTISTA

178. TEMPLE OF THE SIBYL. Etching.

THE WALL OF TARQUIN. Etching.

Height, 27; width, $18\frac{1}{4}$ inches.

Late impressions.

Together, 2 pieces. Framed.

GIOVANNI BATTISTA ROSSI

Italian Engraver.

ROSSI, GIOVANNI BATTISTA

179. VIEWS OF ROME. Engravings.

Height, 40; width, $27\frac{1}{4}$ inches.

Late impressions.

Together, 4 pieces. All framed.

TISSOT, COUNTRY, HARDY, AND LANCON

180. PICNICKERS. Etching.

Etched by F. Tissot. SIGNED ARTIST'S PROOF, on Japan paper.

Height, 8; length, $11\frac{3}{4}$ inches.

[Continued

Sale Tuesday Evening, April 13th

[No. 180—*Continued*]

LANDSCAPE WITH CATTLE. Etching.

Etched by Charles Courtry. SIGNED REMARQUE PROOF, on Japan paper.

Height, 10; length, 15 inches.

THE STOP AT THE INN. Etching.

Etched by Heywood Hardy. SIGNED REMARQUE PROOF.

Height, $6\frac{1}{2}$; length, $9\frac{1}{2}$ inches.

LION AT THE POOL. Etching.

Etched by Aug. Lancon. SIGNED ARTIST'S PROOF.

Height, $11\frac{1}{2}$; length, $14\frac{1}{2}$ inches.

And one other. Together, 5 pieces. Framed.

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